

"DOCTOR WHO"

TTT

"THE GREEN DEATH"

by

ROBERT SLOMAN

EPISODE THREE

Producer .....	BARRY LETTS
Director .....	MICHAEL BRIANT
Script Editor .....	TERRANCE DICKS
Production Assistant .....	JOHN HARRIS
Assistant Floor Manager .....	KARILYN COLLIER
Director's Assistant .....	BRENDA LOADER
Designer .....	JOHN BURROWES
Costume Supervisor .....	BARBARA KIDD
Make Up Supervisor .....	ANN RAYMENT
T.M.1.* .....	MIKE JEFFERIES
T.M.2. ....	TERRY WILD/TOMMY DAWSON
Sound Supervisor .....	RICHARD CHUBB
Grams. Operator .....	GERRY BORROWS
Vision Mixer .....	JOHN GORMAN
Floor Assistant .....	JAMES PINER
Camera Crew .....	TEN (PETER GRANGER)
Film Cameramen .....	BILL MATTHEWS
	KEN LOWE
Film Sound .....	SIMON WILSON
Film Editor .....	ALASTAIR MACKAY
Visual Effects .....	RON OATES/COLIN MAPSON/ RICHARD CONWAY
Inlay Operator .....	NICK RODGER

---

Monday 16th April 1973

STUDIO T.C.3.

11.00 - 13.00	Camera Rehearsal (with T.K.)
13.00 - 14.00	LUNCH
14.00 - 18.30	Camera Rehearsal (with T.K.)
18.30 - 19.30	DINNER
19.30 - 20.00	Sound and Vision Line Up
20.00 - 22.00	<u>RECORDING VTC/6HT/85251 with T.K.</u>

---

TRANSMISSION:

Saturday 2nd June 1973



"DOCTOR WHO"

"THE GREEN DEATH"  
/EPISODE THREE/

C A S T   L I S T

Doctor Who .....	JON PERTWEE
Jo Grant .....	KATY MANNING
Brigadier Lethbridge Stewart.	NICHOLAS COURTNEY (+ Film)
Stevens .....	JEROME WILLIS
Hinks .....	BEN HOWARD
Elgin .....	TONY ADAMS
Clifford Jones .....	STEWART BEVAN
Dave .....	TALFRYN THOMAS (Recorded with Ep.2.)
Nancy .....	MITZI MCKENZIE
Fell .....	JOHN ROLFE
Minister of Ecology .....	RICHARD BEALE
Boss's/Mechanical Voice .....	JOHN DEARTH

Non-Speaking Artists

Wholeweal Members

Lotus Position Girl .....	Jean Channon
Sculptor .....	Ken Hanniwell
Long haired boy .....	Keith Norrish
Hippy Girl .....	Alison Daumler
Hippy Boy .....	Robert Birmingham
Flautist .....	Jessica Stanley-Clarke
Cabinet Minister .....	Evan Ross
Prime Minister .....	Brychan Powell



# B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.			BBC 1	BBC 2
FROM	SERIALS	PRODUCER OF	XXXXX	
	BARRY LETTS		DOCTOR WHO	

STORY EDITOR			
TITLE OF PLAY, SERIES EPISODE OR SERIAL	ICE DICKS		
Project Number	DOCTOR WHO	Duration:	
AUTHOR (AND TRANSLATOR)	-2342/7006		
DRAMATISED/ADAPTED BY	ROBERT SLOMAN		
DIRECTOR (IF KNOWN)	-		
Rec. Week & Day (if known)	MICHAEL BRIGHT	TX Week & Day (if known):	
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA: Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

SCIENCE FICTION ADVENTURE

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

Global Chemicals has set up a Research Centre at Llanfairfach, near the coast of South Wales. While it has a genuine project on hand, the field trials of a new method of 'cracking' crude oil, it also houses the giant computer which deals with the entire world-wide operations of the company.

The trials have proved an enormous success, much to the delight of the badly unemployed villagers, thrown out of work by the closure of the valley coal mine. The Government has given permission - and what's more, money - for the setting up of a full scale refinery.

The plans of G.C. are not without opposition. Clifford Jones, the wild-eyed, wild haired boffin of about thirty, famous for winning the Nobel prize for his work on DNA synthesis and notorious for his prophecies of ecological doom, has set up a community of cranks in Llanfairfach Valley. This is dedicated to demonstrating that the same way of life essential for planetary survival, is not only possible but vastly superior in quality to the usual twentieth century grunch yek and cetch.

The members of Jones's community, officially called 'Wholeweal', but probably known as the Nuthutch, are the natural enemies of Global Chemicals and all its works. Having campaigned for two years against G.C.'s despoliation and pollution of the world environment, they are doubly incensed (being only human) that their own small paradise is now threatened.

A mysterious death in an abandoned coal mine, followed by other strange and dramatic events, suggests that Clifford Jones' worries are not without foundation.

Unit begins to investigate, with help from the Doctor. (He discovers that waste from the oil refinery pumped into the abandoned mine has brought to life a swarm of giant green maggots, whose very touch is fatal. Moreover, the strange and hostile behaviour of Global Chemicals stems from the fact that the firm's giant computer has developed a will of its own and has taken over the minds of those working for the company.)

The Doctor battles against time to defeat the power-mad computer and remove this new menace to the ecology of Earth.)



RECORDING  
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
1.	CLOCK ON: 1.  T.K.30: Dur: 32" <u>Opening Titles</u>			S.O.P.	1.
P A U S E					
1.	1. Int. Coalmine (Pool Area)	JO DOCTOR MAGGOTS	DARK	Green 3A, A1, 5A, 2A  Pulsating light. Star Filters	2- 8
P A U S E					
4.	3. Int. Coalmine  <u>/PAUSE/</u>	JO DOCTOR MAGGOTS	DARK	3A, A1, 5A, 2A/B 4A - Model C.S.O. - G.P.L. Star Filters	9- 12
P A U S E					
8.	6. Int. Coalmine  <u>/4 PAUSES/</u>	DOCTOR JO	DARK	2B/C, 5B, 1A, B1/2 C.S.O. 2 and 4A (Mod Green Lights Model and set Star Filters	13- 19
P A U S E					
11.	8. Int. Coalmine  <u>/PAUSE/</u>	DOCTOR JO 3/4 EGGS	DARK	1A, C1, 2C 1A-Tilted	20- 26
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
18.	<u>14. Int. Coalmine</u>	DOCTOR JO	DARK	3B, 1B, D1, 2D Mirror Shot	27- 32
P A U S E (RECORDING BREAK)					
6.	<u>4. Int. Global Chemical Corridor</u>	FELL ELGIN	DAY	2E, C2, 3C	33- 38
7.	<u>5. Int. Pump Room</u>	FELL ELGIN	DAY	3C, B3, 4B	39- 41
P A U S E					
12.	<u>9. Int. Pump Room</u>	FELL ELGIN	DAY	2F, C2, 3D, B3, 4B Effects dials.	42- 54
P A U S E					
20.	<u>15. Int. Pump Room</u>	ELGIN FELL	DAY	2F, C2, 3D, B3, 4B	55- 60
21.	<u>16. Int. Pipe (No 2.)</u>	JO DOCTOR		1C + S/M	61
21.	<u>17. Pump Room</u>	ELGIN FELL MECHANICAL VOICE, DOCTOR JO Monitor		2F, C2, 3D, B3, 4B  Inlay 1 on 2	62- 69



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
23.	<u>18. Int. Pipe (No.2.)</u>	DOCTOR JO		1C + S/M	70
23.	<u>19. Int. Pump Room</u>  <u>/PAUSE/</u>	ELGIN FELL DOCTOR JO		2F, C2, 3D, B3, 4B + 4A on model Oil	71- 85
P A U S E					
27.	<u>21. Int. Pump Room</u>	JO ELGIN DOCTOR FELL		2E, C2, 3C, B3, 4B/C	86- 88
28.	<u>22. Int. Global Chemical Corridor</u>	ELGIN		2E, C2	89
28.	<u>23. Int. Pump Room</u>	ELGIN DOCTOR JO	DAY	2F, C2, 3C/D B3, 4B	90- 98
R E C O R D I N G   B R E A K   DR., JO, CLIFF CHA					
32.	<u>25. Int. Global Chemical Corridor</u>  <u>/PAUSE/</u>	ELGIN DOCTOR JO FELL	DAY	1D, 2G, 3E, D2, + F/R S/M's. Slung	99- 104
P A U S E					
9.	<u>7. Int. Director's Office</u>	BRIG. STEVENS	DAY	2H, C3, 3F, D3, 1E	105- 119
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
15.	<u>10. Int. Cabinet Room at No.10</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D, B3 + distort phone. Telephone link - Stevens/ Cabinet Room. Distort both ends and hear each other.	120
16.	<u>11. Int. Director's Office</u> (Intercut with Cabinet Room)	STEVENS BRIG.	DAY	1E, 4D + distort	121- 125
17.	<u>12. Int. Cabinet Room at No.10.</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D + distort	126
17.	<u>13. Int. Director's Office</u>	BRIG. STEVENS	DAY	3F, C3, 1E	127- 128
P A U S E					
26.	<u>20. Int. Director's Office</u>	STEVENS BRIG.	DAY	2H, C3, 3F, D3, 1E	129- 133
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
30.	<u>24. Int. Director's Room</u>  <u>7 PAUSES</u>	FELL STEVENS (Montage Hinks) BOSS'S VOICE	DAY	<sup>G</sup> 2H, C3, 3E, D3 1E, 4E pushing 3's cable.  Assorted C.S.O. 134- shots + K lens + mirrolon sheet 155 + replay line.	
P A U S E					
33.	<u>26. Int. Director's Office</u>	STEVENS BOSS'S VOICE	DAY	2H, C3, 1E, 4E oscill.	156- 157
P A U S E					
40.	<u>28. Int. Director's Office</u>	STEVENS HINKS	NIGHT	2H, C3, D3, 1E	158- 163
P A U S E					
34.	<u>27. Int. Wholeweal Living Room</u>	CLIFF DOCTOR JO BRIG. FACE Extras	NIGHT	4F, 1F, B4, 2J/K, C4, 3H + f/g dingle for 2J. during middle of scene remount 3 on 2nd creeper.	164- 196
P A U S E					
41.	<u>29. Int. Cliff's Lab.</u>	DOCTOR BRIG.	NIGHT	2L, A2	197
P A U S E					
41.	<u>30. Int. Wholeweal Living Room</u>	JO CLIFF DOCTOR BRIG.	NIGHT Fire Glow	5C, B4, 1G, 2M	198- 215
P A U S E					
46.	<u>32. Int. Wholeweal Living Room</u>  <u>3 PAUSES</u>	JO MAGGOT	NIGHT	<sup>D</sup> 5G + 3J (C.S.O.) Overlay 3 on 5 3 on creeper	216- 219
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
45.	<u>31. Int. Cliff's Lab.</u> <u>/RECORDING BREAK/</u>	EGG MAGGOT	NIGHT	1H, 2N, 3K, 5E	220- 222
P A U S E					
46.	<u>T.K.32A: Dur: 52"</u> <u>Closing Credits</u>			S.O.F.	223
2.	<u>/FILM TO BE RECORDED/</u> <u>T.K.31. Dur: 15"</u> <u>Ext. Pit Head</u>	AMBULANCE MEN, VILLAGERS, WHOLESALE MRS BAIG.	DAY	S.O.F.	224
33.	<u>T.K.32: Dur: 15"</u> <u>Ext. Global Chemical</u>	FELL 2 GUARDS	DAY	S.O.F.	225



"DOCTOR WHO"

SERIAL TTT

by

Robert Sloman

"The Green Death"

EPISODE THREE

CLOCK ON 1  
S/B TK  
RUN TK

1. TELECINE 30: Dur: 32"

S.O.F.

Opening Titles

S/I T/J

1. "The Green Death"
2. By Robert Sloman
3. Episode Three

END OF TELECINE 30

CUT TO BLACK

P A U S E

RECAP OF EPISODE TWO INSERTED HERE



3A, 1.5A, 2A

2. 3 A /1. INT. COALMINE (POOL AREA)

Star Filter  
 MS Mine.  
 Let DR./JO  
 in R. to M2-s.

(JO AND DOCTOR WHO  
 ARE TRAPPED BY THE  
 MAGGOTS)

LIGHTING

Green  
 pulsating  
 light

JO: There's no way out.

DOCTOR WHO: Nil desperandum, Jo.

3. 2 A JO: But those things./  
 Star Filter Crawling around in the green  
 Over top snipe stuff. You saw what happened to  
 CU JO. the others./

4. 3 A  
 CU DR.

DOCTOR WHO: we mustn't let these  
 touch us. Now let's see.  
 How can we get out of here./

5. 2 A  
 Star Filter (HE LOOKS UP AND  
 M2-s DR./JO. AROUND, SIZING UP  
 THE SITUATION.)

Let them go.

6. 5 A JO: What'about that?/  
 Star Filter  
 LS Truck (SHE POINTS TO AN  
 DR./JO in L. UPTURNED COAL TRUCK)  
 b/g.

7. 3 A S/F DOCTOR WHO: The very thing. Quick,  
 CM2-s DR./JO. get it onto these rails./

8. 5 A S/F  
 CS Truck's (THEY STRUGGLE TO LIFT  
 wheels and IT, USING LARGE STAVES AS  
 rails. LEVERS.)/

P A U S E

PUT TRUCK ON RAILS



/3A,A1,5A,2A/B,4A(Model)/

9. 5 A S/F /3. INT. COLL MINE.  
MLS Truck  
JO/DR.

/LIGHTING/  
Pulsating  
green

(JO IS IN THE NOW  
UPRIGHT TRUCK.

DOCTOR WHO IS  
GETTING INTO IT)

DOCTOR WHO:  
done any punting?

Ever

JO: No.

DOCTOR WHO: Now's your chance to  
learn. Here. (cont ...)



(DOCTOR WHO GIVES  
JO ONE OF THE STAVES  
THEY USED AS LEVERS)

DOCTOR WHO: (cont) Off we go.

(JO GETS THE IDEA.

THEY PROPEL THEM-  
SELVES PAINFULLY  
ALONG BACK THE  
TUNNEL)

10.     2     A     S/F  
         MC2-s  
         JO/DR.

DOCTOR WHO: We can't go that way.  
The rail's blocked.

(WE SEE THAT A  
LOT OF ROCKS HAVE  
FALLEN ACROSS THE  
RAIL.

THEY ARE UNABLE  
TO GET PAST THEM)

DOCTOR WHO: We've got to go  
through the cave.

JO: Through those things?

/V.T. EDIT. IN EYELINE SHOT POOL EP.2/

(SHE POINTS TO THE  
SEETHING POOL)

DOCTOR WHO: It can't be more than a  
foot deep.

JO: I can't, Doctor. I just can't.

DOCTOR WHO: Come on, Jo. We've been  
in worse spots than this.

JO: It's not that I'm afraid  
exactly. It's those things ...

(SHE SHUDDERS)

(5 Next)



DOCTOR WHO: Then close your eyes.

(JO TAKES A DEEP  
BREATH)

JO: All right.

11. 5 A S/F

MLS TRUCK JO/DR.

Pan truck R. to  
arch (Do not  
see C.S.O. cloth)  
Let them go.

DOCTOR WHO: Good girl.

(THEY BEGIN TO PULL  
THEIR WAY ACROSS  
THE LAKE, A PRETTY  
NASTY EXPERIENCE,  
WITH THE LIQUID  
SEETHING AND THE  
MAGGOTS SNAPING)

2 to B

P A U S E

/SET TRUCK TO CROSS CSO/

12. 2 B 50

VLS  
C.S.O. Cloth  
Truck  
travel  
L-R.

O/L 2 on 4

4 A

CS Cave.  
Hold shot  
for full  
crossing.

P A U S E



2B/C,5B,1A,B1/2,4A(Model)/

13. 2 B S/F 6. INT. COALMINE / LIGHTING  
 Let JO/DR.  
 through in MLS  
 Include half of  
 truck.  
 O/L 2 on 4  
4 A  
 Closer shot  
 cave. (No water)
- Pulsate  
 set and  
 model  
 green.

P A U S E

14. 2 B  
 Low MCU DR.  
 Let him in L.  
 out R. Then  
 A/B for JO.  
 O/L 2 on 4  
4 A  
 CS back of  
 Cave. Soft  
 focus.
- JO: (SHAKILY) I've heard of  
 boating lakes but this is  
 ridiculous.

P A U S E

15. 4 A  
 CS Water and maggots  
 Hold for 10 seconds.

P A U S E

16. 4 A  
 CS. Maggots on  
 rocks. Hold for  
 10 seconds.

STRIKE FLAT                      R E C O R D I N G    B R E A K    B to 2, C to 1  
 5 to B, 2 to C, 1 to A

17. 5 B S/F  
 Cave entrance.  
 Truck in L.  
 f/g. Pan DR./JO  
 R.
- DOCTOR WHO: Well done, Jo.

JO: Now what?

DOCTOR WHO: We go up, I hope.



Pan DR. R.

(DOCTOR WHO PEERS  
ABOUT.) /

18. 2 C S/F  
MS DR.  
(Use f/g.)

DOCTOR WHO: We go up this crevice.  
It was marked on the map.

19. 5 B  
MS JO/DR. in R.

JO: How do you know it leads to  
the surface?

Let them go.

DOCTOR WHO: That stuff must have  
got down here from somewhere.  
If there's a way down, there's  
a way up. And I think I know  
where it will lead ...

P A U S E

CAMERA 5 CLEAR TO  
PUMP AREA - PARKING



1A, C1, 2C20. 1 A /8. INT. COAL MINE.

Tilted L.  
LS down crevice  
DR./JO. climb  
up diagonally  
across frame.

(DOCTOR WHO IS  
HELPING JO UP  
A CREVICE IN  
THE ROCK)

DOCTOR WHO: If I remember, it gets  
easier further up.

Hold DR./JO.  
to M2-s.

(THEY STRUGGLE  
UPWARDS)

21. 2 C

MCU JO.  
DR. in L.  
for C2-s DR/JO.

JO: At least there are none of those  
awful things here./ Ah!

(SHE SHIES AWAY.

IN A SMALL LEDGE  
THERE ARE THREE OR  
FOUR LARGE EGGS  
ABOUT THE SIZE OF  
A RUGBY BALL)

DOCTOR WHO: What is it?

---

P A U S E for 1.



22. 1 A  
CS EGGS and tilt. JO: They look like eggs.
23. 2 C  
C2-s A/B DOCTOR WHO: I think I'm beginning to understand.
24. 1 A DOCTOR WHO: No, hang on./ I've got  
LS EGGS. R. to one of these.  
frame. DR. in L.  
and tilt.
25. 2 C  
CU JO. (HE PULLS OUT A  
PAIR OF GLOVES  
AND PUTS THEM ON.  
HE EMPTIES/THE  
REST OF HIS FIRST  
AID Haversack AND  
GINGERLY PUTS ONE  
OF THE EGGS IN IT)
26. 1 A  
A/B  
JO into L. frame  
Let both go R.

Now on you go Jo, as quick as you can.

(JO NEED NO URGING)

P A U S E

2 to D
1 to B
4 to B

(3 Next)



~~STRIKE~~  
~~EGGS~~

3B, 1B, D1, 2D

27. 3 B / 14. INT. COAL MINE.

Tilted L.  
Low LS Crevice.  
F/g bottom frame (DOCTOR WHO AND  
L. "Egg" Ledge JO CLIMB  
L. frame. LABORIOUSLY  
JO/DR. through UPWARDS. AFTER  
frame L.- R. A WHILE THEY  
COME TO THE END  
OF THE FAULT IN  
THE ROCK./

28. 1 B

No Tilt  
Low. JO into THEY CLAMBER  
MS L. Pan her ONTO A SORT OF  
R. to MS. LEDGE)  
(Do not see round  
R. corner)

JO: (EXHAUSTED) That's it, then.  
We can't get out.

(DOCTOR WHO IS  
PRETTY TIRED TOO)

29. 2 D  
Low MS DR.

DOCTOR WHO: Nonsense. This is exactly  
what I expected. Just a short traverse  
to the North ...

30. 1 B  
M2-s DR./JO.

JO: And how are you going to know  
which way is North?

31. 2 D  
Low MS DR.

DOCTOR WHO: Oh, but I always do,  
don't you? Like a homing pigeon? No? ...  
Come on ... (cont ...)



Pan him R.  
to pipe.

(DOCTOR WHO STARTS  
TO WALK ALONG THE  
LEDGE)

JO in L. for  
ML2-s.

DOCTOR WHO: (cont) Ah! I was right!

(HE HAS GONE ROUND  
A CORNER AND FOUND  
THE END OF A LARGE  
PIPE SLOPING  
UPWARDS AT AN ANGLE  
OF SOME SIXTY  
DEGREES)

JO: Of course.

Let DR. go  
bottom frame.

(INSIDE THE PIPE  
ARE FOOTHOLDS  
LIKE THE RUNGS  
OF A LADDER)

DR.: This way Miss Grant.

32.	<u>1</u>	B	(HE HELPS HER UNDER /
		Mirror Shot	SO THAT SHE CAN GO
		down pipe	UP FIRST)
		DR/JO.	

JO: What's that smell?

DOCTOR WHO: Crude oil. Or rather  
crude oil waste. You can see it on  
the sides of the pipe.

(Break Next)



JO: So this leads up to  
Global Chemicals?

DOCTOR WHO: Where else? Up you go.

---

P A U S E (RECORDING BREAK)

---

1	to	C
2	to	E
3	to	C
4	to	B



/2E,C2,3C/

33.    3   C                    /4.   INT. GLOBAL CHEMICALS. CORRIDOR. DAY

LS Corridor  
ELGIN in LS  
crosses D/S.  
FELL in from L.  
to ML2-s ELGIN/  
FELL. Fav.  
ELGIN.

"A"

(FELL IS STOPPED  
BY ELGIN)

ELGIN: Have you heard? They've  
brought another two out of the  
mine. One dead, the other dying.

FELL: Yes, I heard.

ELGIN: Is that all you can say?  
Do you feel no responsibility at all?

34.    2   E  
MCU FELL

FELL: I? Why should I?



35. 3 C ELGIN: You told them we had no  
MCU ELGIN cutting equipment and you knew we  
had./ And I'm sure you know something  
36. 2 E about what's going on down in that  
BCU FELL mine. /

FELL: No, I ...

37. 3 C ELGIN: For heaven's sake man, tell  
BCU ELGIN the truth./ Others might die if you  
38. 2 E don't.  
BCU FELL /

(BELL'S FACE CONTORTS  
FOR A MOMENT. THEN  
IT REVERTS TO ITS  
FORMER IMPASSIVITY)

As FELL moves  
zoom out to  
include  
ELGIN L. frame.  
Let FELL go R.  
Hold ELGIN to  
door in MS.

FELL: You are mistaken.

(HE WALKS ON JEERILY  
AND GOES THROUGH A  
DOOR MARKED  
'RESTRICTED.  
AUTHORISED PERSONNEL  
ONLY'.)

ELGIN STARES AFTER  
HIM, BEWILDERED AND  
WORRIED.

AFTER A MOMENT, HE  
MOVES TO THE DOOR.)

39. 4 B 50 VLS FELL and  
set. Pan FELL  
R. Pan him L. and 3C.B3.4B  
track into  
LS. 5. INT. PUMP ROOM.  
Door L. frame.

(BELL IS IN THE  
FOREGROUND, ADJUSTING  
SOME CONTROLS, WITH  
HIS BACK TO THE DOOR.)

(3 Next)



P A U S E

2 to F  
3 to D



2F,C2,3D,B3,4B

42. 4 B / 9. INT. PUMP ROOM

MS FELL  
across f/g  
Desk.  
ELGIN b/g.

(ELGIN STANDS  
WATCHING  
FELL AS HE PULLS  
A LEVER.)

A ROARING SOUND  
IS HEARD.

43. 2 F /  
CS DIALS showing  
tanks filling.

GRAMS

Roaring  
sound



TWO LARGE DIALS  
BEGIN TO OPERATE,  
ONE SHOWING A TANK  
EMPTYING, AND THE  
OTHER SHOWING A  
TANK FILLING.

/VISUAL/  
/EFFECTS/  
Go dials.

THE NEEDLES MOVE  
SLOWLY. /

44. 3 D  
LS ELGIN.  
Pan him R. to  
tank and LS.

BELL SEES ELGIN)

BELL: What are you doing here?  
This is for authorised personnel  
only.

45. 4 B  
MS FELL

ELGIN: Come on, Charlie. You know  
quite well that I'm as 'authorised'  
as you are. /

BELL: Not for here.

46. 2 F  
MCU ELGIN

ELGIN: Why? / What's so special about  
this room?

47. 4 B  
MCU FELL

BELL: Nothing. /

48. 3 D  
MS ELGIN  
Pan him R. to  
FELL. Let  
him go.

ELGIN: Looks like a pumping control  
to me. That's not a security area.



Track into  
MS FELL.

BELL: So there's nothing to see.  
Why don't you go away?

ELGIN in L.  
to CM2-s  
FELL/ELGIN.

ELGIN: Oh, but I'm interested.  
You're venting one tank and filling  
another, is that it?

BELL: Yes. For cleaning purposes.

49. 2 F  
CS DIALS  
50. 3 D  
CM2-s A/B

ELGIN: I see./ Now that one refers  
to the main waste tank on level four.  
Where is this one/ the one you're  
filling?

BELL: Close to it.

ELGIN: The next big one? On level  
three?

BELL: Yes.

Pan up with  
ELGIN. Pan him  
R.

ELGIN: But that's a heavy duty pump  
working. You shouldn't need anything  
more than gravity feed./

51. 4 B (Tracked in)  
MCU FELL.

BELL: I ... I made a mistake; it's  
a tank on a higher level./

52. 2 F  
MCU ELGIN

ELGIN: There isn't one on a higher  
level. No! Hang about! There's  
the new special tank on the west  
storage bay of course.

53. 4 B  
A/B

BELL: Excuse me, I can't answer any  
more of your questions. I am busy./

54. 2 F  
A/B

ELGIN: Of course, old man, of course.

(HE STARTS TO LOOK  
ROUND THE EQUIPMENT.  
BELL IS VERY  
AGITATED)

P A U S E



/2F,C2,3D,B3,4B/

55. 3 D /15. INT. PUMP ROOM.

MCS FELL.  
ELGIN into b/g.  
Let ELGIN go  
Hold FELL.  
ELGIN into  
MCU f/g.  
Pan him R.  
to port.

ELGIN: And directly under us is the old West Seam of the mine. So all you do is pump the waste over to this tank, open the sluice and let it flow into the old mine workings.

(HE GOES TO A  
TRANSPARENT POINT  
IN THE WALL)

What's this? The pipe itself? Some sort of inspection chamber?

56. 4 B (Tracked in)

MCU FELL

(BELL DOES NOT  
ANSWER)

57. 2 F

MCU ELGIN.

You knew all along/ There is a connection between those deaths/in the mine and our oil waste, isn't there?

58. 4 B

BCU FELL

BELL: (HE IS STRUGGLING TO TALK)  
Danger. Death.

59. 2 F

CM2-s FELL/ELGIN

ELGIN: Tell me, man.

60. A B

A/B



(BELL SNAPPING  
BACK INTO  
BRAINWASHED  
PERSONALITY:)

BELL: You are mistaken. I must  
complete the transfer. Leave me alone.

61. 1 C (Tilt)  
LS Up Pipe

1C, + S/M

16. INT. PIPE. (No.2)

GRAMS  
Distant  
oil.

JO: Doctor.

DOCTOR WHO: Yes.

JO: There's a sort of vibration  
in this pipe. Can you feel it?

DOCTOR WHO: I can indeed.

Let them go.

JO: What does it mean?

DOCTOR WHO: (GRIMLY) We'd better  
hurry.

62. 3 D  
MS FELL.  
ELGIN leans  
into M2-s

2F,C2,3D,B3,4B,1C

17. INT. PUMP ROOM.

ELGIN: I don't know what's happened  
to you Ralph, but you've got to  
fight it.



63. 2 F  
CS Light and  
C.S.O. Screen.
- (BELL STRUGGLES  
WITH HIMSELF  
AGAIN.)
- SUDDENLY THERE  
IS A HARSH  
BUZZING FROM  
THE PANEL,  
RED LIGHTS AND  
A MECHANICAL  
VOICE SAYS  
'INTRUDER IN  
THE AREA. INTRUDER  
IN THE AREA.  
LOCATION - CHATTER -  
CHATTER - CHATTER.  
SECTION 2 LEVEL  
FOUR VISUAL INDENT  
AVAILABLE'.
- LIGHTING/  
Light flash  
by C.S.O.  
Screen.
- MECHANICAL VOICE:  
Intruder in the  
Area. Intruder in  
the Area. Section  
Two level and  
Visual Ident available.
64. 4 B (Tracked in)  
M2-s FELL/ELGIN
- BELL SNAPS BACK  
INTO CHARACTER  
AND PRESSES A  
BUTTON. / A TV
65. 2 F  
Deep LS C.S.O.  
across FELL  
f/g.  
O/L 2 on 1  
1 C  
No Tilt  
LS down tube.
- LIGHTING/  
Bring up  
yellow  
light
- ELGIN: It's that Doctor chap. And  
there's a girl with him. /
66. 3 D  
M2-s FELL/  
ELGIN
- BELL: (INTO MICROPHONE) Intruders  
located. Unauthorised entry into pipe.
- ELGIN: You mean they're actually in  
the pipe? We've got to get them out. /
67. 2 F  
CS DIALS
- (THE DIALS HAVE  
NOW REACHED  
EMPTY AND FULL  
RESPECTIVELY.
- VISUAL/  
EFFECTS/
- A BUZZER SOUNDS  
AND LIGHTS FLASH)
- GRAMS/  
Buzzer
68. 3 D  
M2-s A/B
- BELL: (INTO MICROPHONE) Tank voiding  
operation completed. / Waste disposal  
under way.



(BELL PULLS A  
LEVER AND A  
RUSHING SOUND  
IS HEARD)

GRAMS  
Oil  
Rush  
Distort

Track into  
C2-S.

ELGIN: Waste? You're putting the  
waste into that pipe? You'll kill  
them.

BELL: They are intruders.

69. 4 B  
CU FELL

ELGIN: Turn it off, damn you.

BELL: I can't. The operation is  
automatic. Twenty-eight seconds to  
go ...

70. 1 C (Tilt)  
IS Pipe

10.+ S/M

18. INT. PIPE: (No.2.)

Let them go.

(THERE IS A FEAR-  
SOME RUSHING NOISE)

GRAMS  
Oil  
rush.

DOCTOR WHO: Hurry. Jo, hurry!

(THEY CLIMB  
FRANTICALLY ON)

71. 3 D  
CU ELGIN

2F,C2,3D,B3,4B/A

19. INT. PUMP ROOM.

(ELGIN IS WRESTLING  
WITH THE INSPECTION  
PANEL)

DR./JO to  
pump room  
FAST.



72. 4 B (Tracked in) ELGIN: Bell, for heaven's sake.  
CU FELL There are two innocent people in  
there! We've got to save them.

(THE INTERNAL  
CONFLICT IS  
TOO MUCH FOR  
BELL WHO IS  
IN A TRANCE-  
LIKE STATE OF  
SCHIZOID WITH-  
DRAWAL)

BELL: Not ... possible.



(On 4 Shot 72)

73. 3 D ELGIN: Yes it is./ We can open this  
M2-s FELL/ELGIN. door. How is it done?  
Pan ELGIN R.  
to door.  
(BELL STARES  
VACANTLY)
74. 4 B /  
MCU FELL  
How is it done?
75. 3 D BELL: Unauthorised personnel. Not  
A/B ... in the interests of the company./  
Pan him L. to  
M2-s FELL/ELGIN ELGIN: Interests be damned. It's murder!  
You've got to tell me! How does it open?
- (HE SHAKES BELL  
BY SHOULDERS.  
BELL IS CONFUSED)
- BELL: Murder ... unauthorised ... save  
... lives ... not ... permitted ...
- (HE IS FIGHTING  
A TERRIBLE  
INTERNAL BATTLE.  
HIS HEAD ROLLS:  
HE IS SWEATING  
HEAVILY; HIS  
VOICE COMES IN  
AGONISED GASPS. /
76. 4 B /  
MCE JO/DR. in pipe  
DOCTOR WHO AND  
JO HAVE ARRIVED  
AT HATCH AND  
ARE TRYING  
DESPERATELY TO  
GET OUT AS  
THUNDER OF THE  
ONCOMING SLUDGE
77. 3 D GROWS/ THE TIMING  
C2-s A/B NEEDLE ON THE  
DIAL CREEPS TOWARDS  
ZERO)
- ELGIN: Bell! Tell me! How do I open  
the hatch! /
78. 4 B /  
M2-s JO/DR.
79. 2 F /  
M2-s FELL/  
ELGIN.

GRAMS/  
Oil rush  
much closer  
rising.



(BELL WITH ENORMOUS  
EFFORT POINTS TO  
THE SWITCHBOARD)

Let FELL go.  
Pan ELGIN R.

BELL: Yellow button. Left side.

80. 4 B (HE COLLAPSES  
ON FLOOR.) /  
A/B
81. 2 F ELGIN RUSHES  
TO BOARD AND  
PUSHES BUTTON.  
MS ELGIN and THE HATCH SWINGS  
pan OPEN AND HE DRAGS  
Hold him to JO AND DOCTOR  
desk. WHO OUT. THEY  
CLOSE HATCH
82. 4 B QUICKLY AND  
M2-s DR./JO. WATCH AS THE SLUDGE  
Let them go. RUSHES PAST WINDOW
83. 2 F IN PIPE WHERE THEY  
A/B. DR./JO. HAD BEEN ONLY  
into 3-s. Let MOMENTS BEFORE.  
them go.
84. 3 D /4 to A/ JO CANNOT BEAR TO  
C2-s DR./JO. WATCH. SHE BURIES  
HER FACE IN DOCTOR  
WHO'S CH ST, SHUDDERING)

SET YELLOW  
IN TUBE.

P A U S E

85. 2 F  
CS Window in  
pipe and  
edges.  
O/L 2 on 4  
4 A  
CS Effects  
tube and oil.

4 to C

P A U S E



/2E,C2,3C,B3,4B/C/

86. 4 C /21. INT. PUMP ROOM. DAY.  
M3-s JO/DR./ELGIN.

(JO IS SITTING DOWN  
RECOVERING WHILE  
ELGIN AND DOCTOR  
WHO EXCHANGE THEIR  
KNOWLEDGE OF EVENTS)

Track into  
MC2-s  
DR./ELGIN.

ELGIN: But ... where can these creatures  
have come from? Do you think they are  
linked to the oil waste?

(BELL, UNNOTICED BY  
THE OTHERS RECOVERS  
CONSCIOUSNESS. HE  
PULLS HIMSELF TO  
HIS FEET. SHAKING  
HIS HEAD TO CLEAR IT,  
WHILE OTHERS CONTINUE  
TO TALK)

87. 3 C  
MLS FELL.  
Pan him to door.

DOCTOR WHO:(OOV) In some way, they must  
be. The waste area seemed to be their  
breeding ground.

ELGIN:(OOV) But the Director couldn't  
have known anything about these ...  
these maggots.

/4 to B/

(BELL STUMBLES OVER  
TO DOOR. AS HE IS  
HISKED BY SOME  
APPARATUS, HE IS STILL  
UNSEEN)

88. 4 B (Crabbed R) (OOV) Nor/ could Bell, for that matter.  
M2-s DR./ELGIN. /DOOR SLAM/



Pan ELGIN L.

(BELL GOES OUT.  
LETTING DOOR  
SLAM BEHIND HIM.  
ELGIN RUNS TO DOOR  
AND LOOKS OUT)

89. 2 E  
LS Corridor  
Door R.

2E.C2

22. INT. GLOBAL CHEMICALS. CORRIDOR.

(BUT CORRIDOR IS  
BARE. ELGIN GOES  
BACK INSIDE)

90. 4 C  
MS ELGIN.

/2 to G/

/C2,3C/D,B3,4C/

23. INT. PUMP ROOM. DAY.

91. 3 C  
MS DR.

ELGIN: He's gone.

DOCTOR WHO: Where? To tell the Director  
about us?

92. 4 C  
MCU ELGIN.

ELGIN: Perhaps - He was  
acting very strangely. Didn't seem to  
know which side he was on.

93. 3 C  
MS DR. to M2-s  
ELGIN/DR.

DOCTOR WHO: And which side are you on,  
Mr. Elgin?

ELGIN: I don't like what's happening  
here any more than you do.

94. 4 C  
MCU ELGIN.

DOCTOR WHO: Good man.



95. 3 C  
MS JO.  
Pan her L.  
to M2-s with DR.                    (HE TEETH ARE CHATTERING.  
SHE IS EXHAUSTED AND IN  
A STATE OF SHOCK.)

JO: Doctor, I ... I ... I'm so cold.

96. 4 C  
MCU ELGIN.                    DOCTOR: Good grief, what am I  
thinking of. Mr. Elgin can you get  
us out of here without our being  
seen?

97. 3 C  
MC2-s. DR./JO.                    ELGIN: We can take the back lift  
to the car park.

98. 4 C  
MC 3-s  
Hold exit.                    DOCTOR WHO: Thank you. But ...  
what about your friend?

ELGIN: Even if he does go to  
Stevens, I doubt if he'll make  
any sort of sense.

(JO MOANS AND  
PUTS HER HAND TO HER  
HEAD.)

DOCTOR WHO: Let's go.

---

R E C O R D I N G      B R E A K

---



(On Break)

32B -

29.

1D, 2G, 3E, D2, F/R + S/M, Slung

99. 3 E /25. INT. GLOBAL CHEMICALS. DAY.

LS Corridor and  
stairs b/g.  
ELGIN into MLS  
then DR./JO.  
Hold them to  
M3-s.

(ELGIN PEEPS ROUND  
A CORNER, TURNS AND  
BECKONS AS DOCTOR WHO  
AND JO FOLLOW HIM,  
FELL APPEARS,  
WALKING STRAIGHT  
TOWARDS THEM.)

ELGIN: Fell! (Continued)

100.    2   G  
          LS Corridor.  
          FELL into VLS.

(3 Next)

- 32B -



		Let him go.	(BELL WALKS UNSEEINGLY STRAIGHT THROUGH LITTLE GROUP. HE BREAKS INTO A RUN. BY TIME HE HAS REACHED THE END OF THE LONG CORRIDOR HE IS MOVING QUITE FAST)
		<u>P A U S E</u>	
101.	3	E 3-s ELGIN/DR/JO. FELL in L. Hold him up stairs.	
102.	1	D Low with GUARD RAIL f/g. Let FELL fall through frame.	(WITHOUT ATTEMPTING TO STOP HIMSELF, AND WITH A LAST CRY OF DESPAIR, BELL CRASHES STRAIGHT THROUGH THE PLATE GLASS WINDOW AT END OF CORRIDOR.
103.	3	E M3-s. Hold them up stairs.	DOCTOR WHO AND JO FOLLOW ELGIN AS HE RUNS TO WINDOW, THEY LOOK OUT)
104.	1	D Low M3-s. Zoom to CU ELGIN.	
		<u>F A U S E</u>	

/Set Cabinet Room/

/DR./JO change for wholeweal/



105. 1 E / 7. INT. DIRECTOR'S OFFICE. DAY.  
CU BRIG.  
He turns into  
CU. (THE BRIGADIER IS  
WITH STEVENS)

106. 2 H  
M Deep 2-s  
BRIG./STEVENS. BRIGADIER: There's no question of it,  
sir. This is now a security matter  
and UNIT is taking charge. My people  
will be arriving as soon as possible.

STEVENS: But ...

107. 1 E  
MCU BRIG. BRIGADIER: This cannot be dealt with  
locally. I intend to request a full  
international investigation, under the  
auspices of the United Nations.  
108. 3 F  
MS STEVENS There's too much at stake.



- Pan him to  
M2-s fav. BRIG.
109. 2 H  
MCU STEVENS
- STEVENS: Indeed, Indeed. Our work is of - er - global significance ... However, I would point out a certain risk ... should it be thought that we are in any way connected with these deaths?
- STEVENS:
110. 1 E  
MCU STEVENS
- whole project might be closed down. Sentimental fools are always with us./
111. 2 H  
MCU STEVENS
- BRIGADIER: If it would become advisable to close down your plant ...
- (STEVENS CONTROLS HIMSELF WITH DIFFICULTY)
112. 1 E  
CU BRIG.
- Let him go.
- STEVENS: That must never happen!
- BRIGADIER:
- two of my people are still down there, in the gravest danger.
113. 3 F  
Low MS BRIG.  
Pan him R. onto STEVENS. Let BRIG. go.
- If I consider it necessary to close Global Chemicals/... then closed it will be!
114. 2 H  
M Deep 2-s STEVENS/BRIG.
- STEVENS: Brigadier! I advise you to be careful! Very careful indeed./
- BRIGADIER: Are you threatening me, Mr. Stevens?
- STEVENS:
115. 1 E  
MCU STEVENS
- Yes, I think perhaps I am. Or perhaps I'm just counselling a little prudence.
116. 2 H  
MCU BRIG.
- BRIGADIER: If necessary I can bring influence to bear at Cabinet level./
117. 1 E  
MCU STEVENS



Let him go.

STEVENS: You have friends in  
high places, have you? Well,  
so have I.

118.

3 F

Low MS STEVENS.  
Pan him to desk  
and sit.

(HE SPEAKS INTO  
THE INTERCOM)

Stella ..... get me the Minister  
of Ecology on the phone, will you?

119.

2 H

MCU BRIG.

(THE BRIGADIER IS  
SOMEWHAT TAKEN ABACK)

---

P A U S E

---



/4D.B3/120. 4 D / 10. INT. THE CABINET ROOM AT NO.10. DAY.

Low MLS  
 MINISTER with  
 shoulder and  
 hands of  
 PRIME MINISTER  
 on L. frame.  
 THIRD MAN R.  
 frame.

(THE MINISTER OF  
 ECOLOGY IS  
 SPEAKING ON THE  
 TELEPHONE. WE  
 CAN SEE THE ELBOW  
 OF HIS NEXT DOOR  
 NEIGHBOUR BY HIS  
 LEFT SHOULDER AND  
 THE HANDS OF THE  
 PERSON SITTING  
 AT THE HEAD OF  
 THE TABLE, ON  
 HIS RIGHT)

At beginning of  
 shot ZOOM to MS.  
 (Count 10)

MINISTER: Fair enough, Jocelyn, but  
 you have interrupted a Cabinet meeting,  
 you know ... Who? Oh yes, the Unit  
 chap ... Well, you'd better put him  
 on ...

(HE LOOKS UP TO  
 THE UNSEEN FIGURE  
 ON HIS RIGHT)

Do forgive me, Prime Minister.

(HE TURNS HIS  
 ATTENTION  
 BACK TO THE  
 TELEPHONE)

Ah, Brigadier. Unfortunate business,  
 this ...

121. 1 E (Tracked in) \_\_\_\_\_/  
 HM2-s STEVENS/BRIG.



/LE.4D/

11. INT. DIRECTOR'S OFFICE. DAY.

(STEVENS LISTENS  
WITH GRIM  
SATISFACTION  
AS THE BRIGADIER  
SPEAKS ON THE  
TELEPHONE)

BRIGADIER: I'd put it a little more  
strongly than that, sir ... Well, it  
seems to me that an International  
Investigation ... I don't agree at all,  
sir .../

122. 4 D  
MS MINISTER.

(INTERCUT)

MINISTER: Don't you, Brigadier?  
Interesting. Nevertheless, I strongly  
suggest that you put yourself and  
UNIT at the disposal of the Director  
of United Chemicals down there/ ... He  
is in by far the best position to ...

123. 1 E  
A/B  
As BRIG. turns  
track into MCU.

BRIGADIER: May I remind you, sir, that  
I answer to Geneva. Under Article  
Seventeen of the Third Enabling Act,  
the United Nations .../

124. 4 D  
Deep 2-s cross  
f/g. faceless  
PRIME MINISTER.

MINISTER: I helped draft that act,  
Brigadier. May I remind you of  
Article Eighteen? 'Matter of Domestic  
Concern ...'? ... er ... paragraph  
three, if I remember rightly ....  
'... will place itself at the disposal  
of the Host Nation in all respects ...'  
The Prime Minister and I feel .../

125. 1 E  
A/B

BRIGADIER: Sir, with respect, I  
strongly disagree



P A U S E



/2H,C3,3F,D3,1E/

129.    2   H                    / 20.   INT. DIRECTOR'S OFFICE.   DAY  
           MCU STEVENS

STEVENS: We're not murderers,  
 Brigadier. I am as eager as you  
 are to prevent any further ... ah  
 .... accidents. /

130.    1   E  
           MCU BRIG.

BRIGADIER: Of course.

131.    2   H                    STEVENS: We shall co-operate  
           A/B                    with you in every possible way. /  
                                   An office will be placed at  
                                   your disposal, and my secretary  
 132.    1   E                    will be pleased to /...  
           A/B

BRIGADIER:

133.    2   H                    no, thank you. My  
                                   own staff will be joining me.  
                                   And now, / - if you will excuse  
           Low M Deep 2-s.   me, I must find out if there  
           BRIG's trunk -   has been any news of the Doctor ...  
           STEVENS. Let  
           BRIG. go. Hold  
           STEVENS.

---

P A U S E

---

BRIG. CHANGE FOR WHOLEWEAL
-------------------------------



134. 3 F /2H, 03, 3F/G, D3, 1E, 4E (onoscill.)/  
/24. INT. DIRECTOR'S ROOM.

135. 1 E (DOOR BURSTS OPEN  
AND BELL APPEARS. /CHAIR/  
STEVEN'S LOOKS UP, / on 6"  
M2-s HINKS/STEVEN'S STARTLED. BELL blocks  
STRUGGLES TO SPEAK)

136. 2 H STEVEN'S: What is it, man? /  
MCU FELL

(BELL FIGHTS  
FOR A VOICE)

What is it?

137. 3 F BELL: I ... have ... a ... a ...  
headache .../  
M2-s HINKS/STEVEN'S.  
Pan him R. to (STEVEN'S GETS UP,  
door. then M2-s CLOSES DOOR AND  
STEVEN'S/FELL. CAUTIOUSLY  
Crab L. with APPROACHES HIM)  
FELL sit.

STEVEN'S: Of course you have. You've  
been overdoing it. Sit down.

BELL: My head ... help ... me.

(STEVEN'S TAKES HIM  
GENTLY TO A CHAIR  
AND SELTS HIM)

138. 2 H STEVEN'S: Of course I'll help you. / I  
MS STEVEN'S helped you once before, remember? I'll  
always help you.

139. 3 F /  
CU FELL

140. 2 H BELL: Once before ... once before... once  
M Deep 2-s before ... once before ... once before  
FELL/STEVEN'S ... etc. ad lib. / (Cont....)



(THIS IS A CRESCENDO FROM A LOW WHISPER TO AN ANGUISHED CRY OF TERROR. AS HE SPEAKS WE SEE HIS SUBJECTIVE VIEW OF STEVENS, DISTORTED IN BIG CLOSE UP, PEERING INTO HIS FACE AND MOUTHERING UNHEARD WORDS.

INTERCUT WITH THIS ARE VERY QUICK FLASHES. ALMOST SUBLIMINAL, OF THE EARLIER SCENE WHEN HINKS STOPPED HIM AT DOOR. FOLLOWING THE SHOT OF HINKS, THE INTERCUT SHOTS SHOW STEVENS APPROACHING WITH 'BRAINWASHING' HEADSET WE SAW IN EPISODE ONE. WE SEE THIS PUT ON BELL, AS HINKS HOLDS HIM DOWN. STEVENS SWITCHING A SWITCH AND A BIG CLOSE UP ( STILL IN SUBLININAL FLASHES) OF BELL WEARING THE HEADSET AND WRITHING IN AGONY. BELL'S MONOTONOUS SHRIEK STOPS ABRUPTLY. /GRAMS/ HE LOOKS ALMOST NORMAL Record AGAIN, AS HE STARES AT scream for STEVENS PITEOUSLY AND dub. SAYS IN A PATHETIC VOICE:)

141. 3 E  
MCU FELL. As  
headset goes  
on, track into  
BCU.

BELL: (Cont) You've done something to my mind.

142. 2 H  
2-s HINKS/STEVENS

(STEVENS CANNOT DENY IT. HIS FACE SHOWS PITY AS HE AND BELL LOOK AT EACH OTHER IN SILENCE. THE SILENCE IS BROKEN HARSHLY)

/LIGHTING/  
Yellow  
C.S.O.  
screen on.

143. 1 E  
CS C.S.O.  
Screen  
O/L 1 on 4  
4 E  
CS Oscilliscopes

BOSS'S VOICE: The processing was a failure. This man is of no further use. I suggest self -destruct.

(2 Next)



(STEVENS LOOKS UP,  
BELL CONTINUES TO  
STARE VACANTLY  
FORWARD)

144. 2 H  
MCU STEVENS

STEVENS: But surely that's not necessary

145. 1 E  
A/B  
O/L 1 on 4  
4 E  
A/B

BOSS: You are a sentimentalist, Stevens.  
I repeat: auto-destruct.

146. 3 E  
CM3-s HINKS/  
FELL/STEVENS  
Pan STEVENS R. and  
tighten with him.

(STEVENS GOES TO  
HIS CONTROL PANEL,  
AND RELUCTANTLY  
PRESSES A RED BUTTON.

147. 2 H  
CS BUTTON

BELL STIFFENS,  
AND PUTS HIS HANDS  
TO HIS HEAD. THEN,

148. 1 E  
MCU FELL

DROPPING HIS HANDS,  
HE RISES AND MOVES  
ZOMBIE LIKE TO THE  
DOOR AND GOES OUT.

Hold rise and zoom  
out with him to  
50° if possible.  
Pan him R. to  
door. Let him go.  
Hold STEVENS  
VLS Centre b/g.

STEVENS STARES  
DULLY AFTER HIM.  
HE SPEAKS TO HIMSELF)

/3 to G/

STEVENS: ... not necessary, surely ...

P A U S E

RESET FELL and chair to C.S.O. Area.
--



/INSERTS/

149. 1 E  
CS Jack Plug on panel.  
STEVENS press it.

P A U S E

150. 1 E  
Tilt  
Shoot into mirrorlon.  
Hold STEVENS to BCU.

/  
DISTORT  
MIRRORLON

P A U S E

151. 1 E  
Tilt  
Shoot into mirrorlon.  
STEVENS into MCU and head set  
into VCS. Zoom into it.

/  
DISTORT  
MIRRORLON

P A U S E

152. 1 E  
HS Mirrorlon.  
HINKS leans into BCU.  
Zoom into him.

/  
DISTORT  
MIRRORLON

P A U S E

153. 1 E 50  
VLS STEVENS. Hold  
him to distort BCU  
O/L 3 on 1  
3 G  
FELL in lower  
L corner of  
frame.

(STEVENS WALKS TO CAMERA 1.  
INTO LENS AND LOOKS R.)

P A U S E

154. 1 E 50  
CU HINKS  
O/L 3 on 1  
3 G  
A/B

P A U S E

155. 1 E Tilt  
MLS HINKS/STEVENS Tilt side to side.  
O/L 3 on 1  
3 G  
VLS FELL. Pan round in circles  
anti-clockwise. Zoom to  
MCU FELL still panning.

(FELL WITH  
HEADSET ON  
FACE 3)

P A U S E



/2H,C3,1E,4E(Oscill)/

156. 2 H /26. INT. DIRECTOR'S OFFICE. DAY

MCU STEVENS.  
 through f/g window.  
 Crane up and hold  
 him to desk.

(STEVENS TURNS AWAY  
 FROM HIS WINDOW, LOOKING  
 AS IF HE IS ABOUT TO  
 VOMIT.)

/F/G WINDOW/  
 /SET/

/LIGHTING/  
 F/U YELLOW  
 C.S.O.

157. 1 E (Tracked in) /

Low LS C.S.O.  
 Screen.  
 Let STEVENS  
 into MCU R.  
 f/g.

BOSS'S VOICE: You are a  
 sentimentalist, Stevens.

/STRIKE/  
 /WINDOW/

O/L 1 on 4

4 E

LS Oscilliscope

(STEVENS SITS BEHIND  
 HIS DESK AND STARES  
 DULLY AT NOTHING.)

/LOSE OVERLAY/  
 /AS LIGHT FADES/

/FADE OUT/  
 /YELLOW CSO/

T/O 4

Track into BCU  
 profile STEVENS.

P A U S E



2H,C3,1E,4E(Oscill)

158. 1 E 28. INT. DIRECTOR'S OFFICE. NIGHT.  
 High M Deep 2-s  
 STEVENS/HINKS

(THE DIRECTOR HAS BEEN WORKING LATE. HIS DESK IS COVERED WITH PAPERS. HE IS SPEAKING TO HINKS, WHO HAS OBVIOUSLY HAD A FEW PINTS)

STEVENS: An egg? They've actually got an egg?

HINKS: That's what they're saying in the village, sir. There was this old taff in the pub ...

159. 2 H (Crabbed R)  
 MCU HINKS

STEVENS: But the doctor and the girl are the only ones actually to have seen these creatures, is that right? /

HINKS: Load of codswallop if you ask me Mr. Stevens. But I thought I ought to tell you.

160. 1 E  
 MCU STEVENS

STEVENS: Quite right. Quite right. And where is this egg now?

161. 2 H  
 A/B

HINKS: Over at the Hut-Hutch.

162. 1 E  
 MCU STEVENS

STEVENS: I see. (HE SMILES) Then you'd better go and get it.

163. 2 H  
 MCU HINKS

---

P A U S E

5 to C
1 to F
2 to J



4F,1F,B4,2J/K,C4,3H164. 2 J /27. INT. WHOLEWEAL LIVING ROOM. NIGHT.

High VLS Table  
and group R. frame.  
Fire and extras  
L. frame.

(A NUMBER OF WHOLEWEAL  
MEMBERS ARE SEVERALLY  
'DOING THEIR THING'.  
A GIRL SITTING CROSS  
LEGGED ON A LARGE  
CUSHION IS PLAYING  
THE FLUTE: A LARGE  
HEAVY BOOTED LABOURING  
TYPE IS MODELLING A  
FINE ABSTRACT IN CLAY:  
ANOTHER GIRL IS STANDING  
ON HER HEAD WITH HER  
LEGS IN THE LOTUS POSITION.  
AT A TABLE, CLIFF JONES  
IS DRINKING A GLASS OF  
WINE WITH DOCTOR AND JO,  
AND BRIGADIER, WHO HAVE  
JUST FINISHED A MEAL.  
DOCTOR WHO IS BACK IN HIS  
OWN CLOTHES, WHILE JO IS  
DRESSED IN A FLOWING CAPTAN  
LIKE GARMENT WITH SEVERAL  
STRINGS OF LARGE WOODEN  
BEADS AROUND HER NECK.  
SHE LOOKS QUITE SMASHING.

As DR. speaks  
track through dingle  
and crane down to  
position K and 3-s  
DR./JO/CLIFF.

THEY ARE ALL ROARING WITH  
LAUGHTER AT SOME SALLY OF  
DOCTOR WHO'S)

DOCTOR WHO: And the moral of the tale  
is, 'Never trust a Venusian Shanghorn  
with a Perigosto stick.'



(THEY ALL LAUGH AGAIN)

CLIFF: A most useful moral, too, with endless applications, no doubt.

DOCTOR WHO: This wine is really excellent. I don't recognise the vintage...?

CLIFF: A naive domestic elderberry. Our Nancy's best. A little more risotto, Jo?

(HE POURS HER  
SOME MORE WINE)

JO: Oh, I couldn't. That was quite delicious. But, you know, filling.

NANCY into b/g.  
behind JO.

(NANCY  
APPEARS ROUND  
THE DOOR AND  
ADDRESSED  
DOCTOR WHO)

NANCY: Hey, Doctor you're  
Wanted on the telephone.

(NANCY  
DISAPPEARS)

Let DR. go. L.

DOCTOR WHO: Excuse me.

(HE GETS UP)



CLIFF: In the hall by the front door.

(THE DOCTOR GOES)

165. 3 H More rice, Brigadier?  
MS BRIG,

166. 4 E BRIG: I wish I could. What was that  
MS CLIFF meat?

167. 3 H CLIFF: Not meat at all. Fungus./ My  
A/B new hybrid.

(THE BRIGADIER LOOKS  
THOUGHTFUL)

168. 2 J CM2-s JO/CLIFF

JO: Then you've really solved your  
problem? You've found what you're  
looking for.

169. 4 E CLIFF: I wish I had./ It tastes fine,  
MS CLIFF it looks good; the texture's right ...  
but it's relatively low in protein -  
170. 2 J it's got to be picked at exactly the  
CM2-s right moment/- and it has to be eaten  
- or dried straight away, or it goes  
off.

JO: So you've quite a long way to go.

Let CLIFF go.

CLIFF: You could put it like that.  
Right down the Amazon River. In three  
months time ... Here, I'll show you ..

171. 1 F (HE JUMPS UP/AND ROTTLES  
3-s BRIG./JO/CLIFF. ABOUT IN A GREAT UNTIDY  
across f/g. books. PILE OF BOOKS)  
Crab R. to deep  
M2-s CLIFF/BRIG.

BRIG: So your research is all  
biological ...?

(2 Next)



172. 2 K  
MLS FLUTE girl. CLIFF: Mine is. The others ... well, take Jess down there, / tootling away on her little tin whistle; she's one of the finest mathematicians in the country. / She's doing a study of the probability factors in a projected future ecology.
173. 3 H  
MCU CLIFF
174. 1 F  
M2-s BRIG./JO. BRIG: Ah, and the chappie making the statue thing? /
175. 2 K  
MLS SCULPTOR
176. 1 F  
M2-s BRIG./JO. CLIFF: Used to design supersonic aircraft. They even made one once. /
177. 3 H  
MCU CLIFF BRIG: What's he doing here? /
178. 1 F  
A/B CLIFF: Making windmills. /
179. 3 H  
A/B BRIG: Oh. /
180. 2 K  
CU Girl in lotus position. Zoom out to MLS. CLIFF: And when Hilda's not upside down / she's writing a book on self - actualisation. She used to run an Encounter Group in Aldgate. / Ah, here it is ... "Down the Amazon with Rifle and Camera"
181. 1 F  
Deep 3-s.  
Hold CLIFF to  
LS BRIG./JO b/g. (HE FINDS THE BOOK HE IS LOOKING FOR)

It's practically unexplored territory, you see ...

182. 4 E  
MS CLIFF BRIG: The Amazon basin? Surely, Professor ... /

183. 1 F  
MCU JO. CLIFF: No, no. The things people eat to get their protein - grubs, caterpillars, / locusts - the blood of their cattle ...



JO: Yuk!

184. 4 E  
MCU CLIFF
185. 3 H  
MCU BRIG.
- CLIFF: Only the same as black pudding, love./ Ah ... Now listen to this ... and when game is in short supply, these tribes, or so it is said, will subsist for months at a time on a certain giant toadstool particular to the region, which serves them for their meat./ Thus doth a beneficent Providence ... etc. etc.'

/STRIKE/  
F/G TABLE

BRIG: When was that published?

CLIFF: Oh ... 1884 ...

186. 2 K  
MC 2-s  
JO/CLIFF.
- BRIG: And on the strength of that you'll go gallivanting off into the jungle?/

JO: But of course! Like finding an old treasure map!

187. 3 H  
MCU BRIG.
- CLIFF: Exactly - and what a treasure! It could help to make the whole world rich! /

BRIG: A toadstool?!

188. 1 F  
4-s DR./JO/CLIFF/  
BRIG.
- (DOCTOR WHO COMES BACK.  
HE STANDS FOR A MOMENT  
IN THE DOOR. THE WHOLE  
ROOM FALLS SILENT)

DR. WHO: Bad news, I'm afraid. The other miner's dead, too.

189. 3 H  
MCU DR.
- JO: Bert? Oh no! /

(2 Next)



190. 2 K  
MC2-s JO/CLIFF.  
and table top. 3 remounted/  
on second/  
creeper/
191. 4 E (Tracked in) / (CLIFF PUTS HIS HAND  
CS JO/CLIFF's hand. COMFORTINGLY ON HERS  
AND GIVES IT A LITTLE  
SQUEEZE/ SHE DOES NOT  
TAKE IT AWAY.
192. 2 K  
A/B
- THE DOCTOR COMES BACK  
TO THE TABLE)
- DR. WHO: He never recovered  
consciousness./
- DR. WHO: They've completed the post-  
mortem on Hughes.
193. 1 F  
M2-s BRIG./DR.
- BRIG: And? /
- DR. WHO: Every cell in the body had  
been attacked. By some sort of virus  
apparently. They still haven't been  
able to isolate it./
194. 4 E  
MCU CLIFF
- CLIFF: So we're fighting in the dark./
195. 2 K  
MCU DR.
- DR. WHO: Not quite. We still have the  
egg, remember ... /
196. 1 F  
MCU JO.
- JO: (QUIETLY) Poor Bert ...

---

 P A U S E
 

---



(Pause)

50.

2L,A2197. 2 L / 29. INT. CLIFF'S LAB. NIGHT.

CS EGG.

Pan up to

MC2-s BRIG./DR.

(THE DOCTOR AND THE  
BRIGADIER LOOKING AT  
THE EGG, WHICH IS  
SECURELY RE TING IN  
A SHALLOW BOX ON A BENCH)

DR. WHO: And so, tomorrow morning,  
Professor Jones and I are going to  
take a good look at it.

BRIG: Funny looking thing ...

198. 1 G  
High MS JO./2 to M FAST/5C,B4,1G,2M/30. INT. LIVING ROOM. NIGHT./LIGHTING/

Fire Glow

(THE ROOM IS EMPTY EXCEPT  
FOR JO AND CLIFF. THE  
LIGHTS HAVE ALL BEEN  
TURNED OFF EXCEPT A LAMP  
BY THE FIRESIDE, WHERE  
JO IS SITTING)

JO: But if I'd stayed with him  
perhaps I could have ... oh, I don't  
know ... helped him somehow.

199. 5 C  
MS CLIFF.  
Pan him L. down  
his body to JO.

CLIFF: You mustn't blame yourself,  
love. There's nothing you could have  
done.

(1 Next)



C.P.S. (On 5 Shot 199)

-42-

51.

Let CLIFF in  
L. for M2-s.

JO: Oh, I know that really. It's  
just that ... he was such a ... such  
a perky little man. He called me  
Blodwen ...

(SHE DISSOLVES INTO TEARS.  
CLIFF PUTS HIS ARM ROUND  
HER)

I don't know why I'm crying. A funny  
little Welshman. I hardly knew him.

Slow track  
into C2-s.

CLIFF: You shouldn't feel ashamed of  
grief. It's right to grieve. Your  
Bert was unique. In the whole history  
of the world there's never been  
anybody just like Bert - and there'll  
never be another, even if the world  
lasts for a hundred million  
centuries.

(SHE SMILES A WATERY SMILE)

JO: Thanks.

(HE SMILES TOO, AS IF IT  
WERE INEVITABLE, THEY  
LEAN FORWARD AND GENTLY  
KISS. THE SOUND OF THE  
LAB DOOR OPENING, AND  
THE DOCTOR'S VOICE  
INTERLUPTS THEM)

DR. WHO: (OOV) And frankly, Lethbridge  
Stewart, I fail to see the value of a  
lot of idiot soldiers clumping around  
the place.

BRIG.

200. 1 G (THE / APPEAR / IN THE DOORWAY)  
MLS BRIG./DR.

BRIG: You've been thankful enough  
sometimes, Doctor. Ah ... just come to  
say goodnight Professor. / I'm off.

201. 2 L  
MS CLIFF.  
Hold rise.

(5 Next)

- 42 -



Pan him R.  
to M2-s with  
BRIG.

CLIFF: Are you sure you won't stay  
here too, Brigadier? We've plenty of  
room.

BRIG: No, no. Kind of you, but the  
pub'll do me. Goodnight, Miss Grant.

202. 5 C

JO: (Half turn) Goodnight.

(CLIFF MOVES OFF TO SEE  
THE BRIGADIER TO THE  
DOOR. THE DOCTOR COMES  
DOWN TO JO AND SMILES)

203. 1 G

Low MS DR. in  
doorway.

DR. WHO: I think a goodnight's sleep  
is indicated, Jo.

204. 2 L

MS JO.

JO: Oh, I feel fine now. Honestly.  
I'm going to read for a bit. This  
Amazon book. It looks fascinating.

(SHE OPENS IT AND STARTS  
TO READ)

205. 1 G

MCU DR.

DR. WHO: Well, I shouldn't be too  
late if I were you. Good night.

206. 5 C

MCU JO.

JO: Mm. Goodnight.

207. 1 G

MS DR.  
Just include  
shapphire.

(THE DOCTOR TURNS AT THE  
DOOR. A THOUGHT STRIKES  
HIM. HE SMILES AND TAKES  
THE METEBELIS SAPPHIRE  
OUT OF HIS POCKET)

DR. WHO: Oh ... Tardis came up  
trumps and I did end up on Metebelis  
Three.

208. 5 C

MCU JO.  
Include top of book.



C.P.S. (On 5 Shot 208)

-44-

53.

209. 1 G JO: (ENGROSSED) Mm? Oh, great, great.  
MCU DR. Goodnight.

(THE DOCTOR LOOKS AT THE  
SAPPHIRE, SMILES A  
TRIPLE RUEFULLY AND PUTS  
IT BACK IN HIS POCKET)

210. 2 L DR. WHO: Goodnight Jo.

211. 1 G (AS THE DOCTOR TURNS TO GO,  
M2-s DR/CLIFF CLIFF APPEARS IN THE  
DOORWAY)

CLIFF: Ah. Off to bed?

212. 2 L DR. WHO: The very man. I've had some  
MS JO. thought on this so-called virus.

213. 1 G   
M2-s DR./CLIFF.

(HE PUTS HIS ARM ROUND  
CLIFF'S SHOULDERS AND  
SWEEPS HIM OFF DOWN  
THE CORRIDOR. CLIFF IS  
MOST TAKEN ABACK)

CLIFF: Oh, but ...

DR. WHO: It seems to me that if you  
postulate an active nucleus ...

(CLIFF SUBMITS TO THE  
INEVITABLE, AND CALLS BACK  
TO JO)

(2 Next)

-44-



-45-

CLIFF: Goodnight Jo. Try and get a good night's sleep.

(THIS IS NOT AT ALL/  
WHAT IS EXPECTED)

JO: Oh! Oh, good night!

(THE VOICES DIE AWAY AS  
THE DOCTOR AND CLIFF  
GO UPSTAIRS.

JO SUDDENLY GRINS AND  
RETURNS TO HER BOOK.  
ALMOST IMMEDIATELY,  
SHE PUTS IT DOWN TO  
HER LAP AND STARES INTO  
THE FIRE, SMILING TO  
HERSELF)

P A U S E

1 to H  
2 to M

(5 Next)

-45-



(Pause)

- 46 -

55.

5C,3J / 3 on 2nd creeper mount  
&5D

216. 5 C /32. INT. LIVING ROOM NIGHT  
MS JO. /SAFETY SHOT/  
No door in b/g.

P A U S E 5 to D

217. 5 D /JO IN HER CHAIR,  
STILL GAZING INTO  
LS JO from behind THE FIRE, HAS HER  
her. Track in. BACK TO THE DOOR. /EDIT ORDER/  
THE MAGGOT APPEARS /SHOT 3 and 5/

P A U S E 5 to C

IN THE OPENING AND  
REARS UP, SWAYING  
GENTLY.)

218. 5 C 24  
MS JO L. of frame.  
O/L 3 on 5  
3 J (on creeper)  
18'06" from C.S.O.  
Blocks.  
LS Maggots.

/EDIT ORDER/  
/SHOT 1/

ACTION

WALK MAGGOT L - R. INTO  
GAP BETWEEN C.S.O. BOXES  
AND REAR UP. HOLD FOR  
10" MAGGOT cross D/S  
TO CAMERA. LOOK L. AND  
EXIT L. (FOR EP.4. HINKS  
ATTACK)

P A U S E

219. 5 C 9  
CS DOORWAY Clip  
either side.  
O/L 3 on 5  
3 J 9  
CS CSO Blocks  
clip either side.

/EDIT ORDER/  
/SHOT 2 & 4/

ACTION

WALK MAGGOT IN L - R.  
AND REAR UP. HOLD  
REAR 10". THEN WALK  
FORWARD.

P A U S E



1H, 2N(C.S.O.)  
3K, 5E(C.S.O.)

220. 1 H 24 31. INT. CLIFF'S LAB. NIGHT  
 MS Bench  
 and egg box.  
 O/L 2 on 1  
2 M 24  
 MS C.S.O. Bench  
 Match to Cam.1.  
 and egg in box.  
 Maggot exits  
 bottom of frame.

(THE EGG, CLEARLY LIT  
 BY A SHAFT OF MOONLIGHT,  
 SUDDENLY SPLITS DOWN THE  
 MIDDLE. A MOGGOT,  
 A LITTLE SMALLER THAN  
 THE ONES IN THE MINE,  
 SQUIRMS OUT. IT ROLLS  
 OUT OF THE BOX AND FALLS  
 TO THE FLOOR. IT RAISES  
 ITS SNOUT AS IF SNIFFING  
 THE AIR AND CRAWLS  
 BRISKLY TOWARDS THE  
 DOORS.)

EGG HATCH  
 AND MAGGOT  
 OUT AND  
 OVER TABLE

R E C O R D I N G    B R E A K

1 to CLEAR S

221. 3 K 50  
 Lots of floor.  
 Door on R. edge frame.

222. 5 E 50  
 Lots of floor  
 C.S.O. Blocks R. edge frame  
 match to 3.

MAGGOT  
 DROP ON  
 FLOOR  
 NEAR 5  
 AND  
 CROSS R.  
 AND EXIT

P A U S E

S/B TK  
RUN TK



223. TELECINE 32A: Dur: 52"

TAPE

Closing Title FilmS/I  
T/J's

4. Dr. Who  
JON PERTWEE
5. Jo Grant  
KATY MANNING
6. Brigadier Lethbridge Stewart  
NICHOLAS COURTNEY
7. Stevens  
JEROME WILLIS  
Clifford Jones  
STEWART BEVAN
8. Elgin  
TONY ADAMS  
Hinks  
BEN HOWARD
9. Fell  
JOHN ROLFE  
Boss's Voice  
JOHN DEARTH
10. Dave  
TALFRYN THOMAS  
Nancy  
MITZI MCKENZIE  
Minister of Ecology  
RICHARD BEALE
11. Written by  
ROBERT SLOMAN
12. Title Music by  
RON GRAINER and  
BBC Radiophonic Workshop
13. Incidental Music by  
DUDLEY SIMPSON  
Special Sound  
DICK MILLS
14. Script Editor  
TERRANCE DICKS
15. Designer  
JOHN BURROWES
16. Producer  
BARRY LETTS
17. Directed by  
MICHAEL BRIANT  
BBC-tv

FADE SOUND AND VISION



224. TELECINE 31: Dur: 15"

S.O.F.

Ext. Pit Head. Day.

AN AMBULANCE MAN slams the rear door of his vehicle. A MIXED CROWD of VILLAGERS and WHOLEWEALERS parts to let it through.

The BRIGADIER watches it go, turns and walks towards the Pit Head Office.

END OF TELECINE 31



225.

TELECINE 32: Dur: 15"

S.O.F.

Ext. Global Chemicals. Day

HIGH SHOT (POV)

FELL's body is spreadeagled  
and dead, two floors below.  
ONE or TWO guards are running  
towards him while another is  
shouting something  
incomprehensible to the  
GUARD OFFICE.

END OF TELECINE 32